

GUILDHALL, CAMBRIDGE.

SATURDAY, OCT. 30th, 1909.



MR. THOMAS BEECHAM,
CONDUCTOR.

Beecham Orchestra

SIGNOR TAMINI,
TENOR.

MISS
KATHLEEN PARLOW,
VIOLINIST.

Tour Direction



Messrs. Baring Bros.

PROGRAMME

WORDS OF SONGS ♪
ANALYTICAL NOTES ♪

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Gloucestershire Historical Pageant, 1908.

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PROGRAMME

Variations on an Irish Air ... *Ch. Wood*
BEECHAM ORCHESTRA.

Aria "Vesti la giubba" (Pagliacci) *Leoncavallo*
(On with the Motley.)
SIGNOR TAMINI.

Concerto for Violin with Orchestra ... *Brahms*
MISS KATHLEEN PARLOW.

Song ... Lohengrin's Farewell (Lohengrin) ...
Wagner
SIGNOR TAMINI.

Interval of 10 Minutes.

New Symphony in A flat (Op. 55) ... *Elgar*
BEECHAM ORCHESTRA.

Conductor - - Mr. THOMAS BEECHAM.

Accompanist - - Mr. EDWARD AGATE.

Descriptive Notes By E. MARKHAM LEE, M.A.,
D. Mus. Cantab.

Charles Wood. **Symphonic Variations on an Irish Air.**

(First Performance.)

Taking a well-known Irish air, "Patrick Sarsfield," as the theme, the composer deals with the variations after the symphonic plan, and, although the work is continuous, divides it into three sections—first an *Allegro*, then an *Andante* and a final *Allegro*. The original tune—which probably came from Munster—is preserved in the well-known Petrie collection of Irish melodies. Patrick Sarsfield, Earl of Lucan, was the famous Jacobite leader who fought for James II. in the Low Countries after the capitulation of Limerick.

The variations are thirty-one in number. The opening *Allegro* comprises the statement of the theme by the full orchestra and the first ten variations. The slow section—the *Andante*—takes in variations 11 to 16, while the final *Allegro* is formed of Nos. 17 to 31.

The main features of the variations may be briefly summarized as follows:—

Allegro.

1, 2.—The theme repeated softly on wood-wind with string accompaniment and changed harmonies.

3.—Theme on *pizzicato* basses while oboe and clarinet have decorative passages.

4.—Dialogue between wood-wind and strings.

5.—Theme on violas and bassoons while violins have a new melody which makes its appearance again later on in the *Finale*.

6.—Theme on horns, clarinets, and bassoons, with light string accompaniment.

7, 8.—A big *crescendo* leading to the employment of the full orchestra.

9.—Contrasting chordal effects on wood-wind, brass, and strings.

10.—A *Coda* to the opening section. A long *diminuendo*, some quiet chords on the brass, and a harp passage ushering in the slow section.

Andante.

11.—The time now changes to $\frac{3}{4}$, and the key from G minor to E flat. The theme is dealt with more lyrically, and is heard on the wood-wind.

12.—The theme is given to the solo clarinet and appears in the key of E flat minor with a tremolo accompaniment on the strings.

13.—The theme returns to the major, and is expressively treated by wind and strings.

14.—The time alters to common again and the wind have the theme in broken chords, the 'cellos ingeniously maintaining the rhythm.

15.—The theme is presented in C minor, the strings and 'cellos still working out the rhythmical figure, the opening notes of the theme being emphasized at the close by the horns.

16.—A change to the key of D major, the theme being given out softly by the trombones. As in the preceding *Allegro* section a *diminuendo* closes this *Andante*, a roll on the drums and a *fortissimo* chord announcing the beginning of the final *Allegro*.

Allegro.

17.—The original key of G minor is now restored, and the whole of this concluding section is cast in the form of a dance-measure; The theme is allotted to violas and bassoons, with a vigorous rhythmical accompaniment of strings and harp.

18.—Theme, similarly treated, given to second violins and clarinets.

19.—A steady *crescendo*, the theme mainly dealt with by flutes and first violins.

20.—Theme taken in hand by full orchestra, ending with a *diminuendo*.

21.—The strings continue the dance-measure while the wind introduce the counter-melody used in the fifth variation.

22, 23.—Variations in B flat, in slower time (first minor, then major), again using the counter-subject.

24.—A similar variation for strings and wind in the minor, and with a resumption of the *tempo* of *Allegro*.

25.—Employment of the whole orchestra and a return to the original key (G minor).

26.—The theme in G major on piccolo (with triangle) while the 'cellos play the counter-melody.

27.—Theme on solo wind-instruments in G minor **with** light string accompaniment.

28.—The strings alone have the counter-melody in G major, closing with modulation to E flat major.

29.—A steady *crescendo*, and mainly a connecting passage to the next variation.

30.—The theme once more dealt with by full orchestra as at beginning.

31.—Theme in G major solidly treated by brass, followed by a brilliant *Coda* in 2-4 time.

Leoncavallo ... "Vesta la giubba" ... ("Pagliacci")

Vesta la giubba e la faccia infarina,
La gente paga rider vuole qua,
E se Arlecchin t'invola Colombina,
Ridi, Pagliaccio, e ognun applaudira.

Tramuta in lazzi lo spasmo ed il pipnto ;
In una smorfia il singhiozzo e'l dolor !
Ah !: Ridi, Pagliaccio, sul tuo amore infranto.
Ridi del dulo che t'avvelena il cor !

TRANSLATION.

To act, with my heart maddened with sorrow,
I know not what I'm saying or what I'm doing,
Yet I must face it. Courage, my heart !
Thou art not a man ; thou'rt but a jester !

On with the motley, the paint and the powder,
The people pay thee, and want their laugh, you know ;
If Harlequin thy Columbine has stolen,
Laugh, Punchinello ! The world will cry " Bravo ! "
Go hide with laughter thy tears and thy sorrow,
Sing and be merry, playing thy part,
Laugh, Punchinello, for the love that is ended,
Laugh for the sorrow that is eating thy heart.

F. E. WEATHERLY.

*Brahms (1833-97)...Concerto for Violin and
Orchestra, in D major (Op. 77).*

(a) Allegro non troppo. (b) Adagio. (c) Allegro giocoso, ma
non troppo vivace.

Like many other noble compositions for the violin, this great work—great as to its plan and development—is dedicated to Joachim, and was played by him, according to his biographer Andreas Moser, for the first time at one of the Berlin Hochschule concerts. It is in the same key and was written at about the same time as the composer's second symphony, and is his second work in this form—the first being the D minor pianoforte concerto.

The description which has been applied to modern works of the kind as being symphonies with a prominent violin part is often, in the main, a just one; but the work we are to hear well preserves the balance between a solo instrument and the necessary constructional background.

With a fine prelude the orchestra states, at the beginning, all the chief themes of the first movement. This conciseness of Brahms's melodic expression is a marked feature, and the particular beauty of the Concerto, as such, is shown in the taking to pieces of the material, and its subsequent elaboration by the solo instrument, which, heralded by the drums, enters in a striking manner on a note sustained by the horns. The initial idea is largely a brilliant and peculiarly expressive arpeggio theme in the key of D over a pedal note, interrupted by a plaintive oboe ritornello. The second subject is made up of a string of melodies of considerable variety, the last, in the minor key, of which great use is subsequently made, being much more rhythmically forcible than the others.

The violin preludes considerably in D minor before commencing its ornamental version of the first subject. Soon it wanders into the dominant key, and announces all the previously heard themes with one additional pendant of a dreamy nature. After an orchestral passage—a Tutti in A minor—the violin states an episcodical theme in C minor; after which the matter of the first part is duly recapitulated and a splendid climax is reached towards the close of the movement.

The main themes are not difficult to lay hold of, and the use of the viola—an instrument for which Brahms had a special affection—as an accompaniment will be apparent. Equally

clear are the narrative passages given to the solo violin between the treatment of the structural passages. There are many points of characteristic subtlety in the beautiful workmanship, such as in the curious changes of key by which before the recapitulation and the Coda, the stormy character of the ending is fore-shadowed. In the return by the solo violin from the abrupt modulation referred to, there is an unexpected journey into F sharp major with some wonderfully rich effects of exquisite contrapuntal pattern. There is the usual pause for the conventional Cadenza for which Joachim wrote one of his perfect specimens. The animation, rhythmical energy and magnificent work between the solo instrument and the wood-wind make up a peculiarly exhilarating finish to a beautiful movement.

The slow movement is a superb working out of a broad and pure melody which, after a preliminary chord from horns and bassoons, is announced by the oboe. Of great strength and originality is the first expression of the melody by the solo violin in an elaborately expanded form. Beginning in the key of F, the range of scheme is wide and very varied; and there is a new and decorative melody in F sharp minor, full of life and fire, towards the middle. In spite of its many sharp contrasts, this Adagio is splendidly continuous; and after a climax the original melody is brought in with consummate skill.

In Rondo form, the spirited last movement has the additional grace of humour, and depends for its effect upon the ingenious and masterly development of an extremely concise phrase. There is a rather stormy second subject and a typical example of Brahms's favourite device of inversion of the melody; and while the orchestra is dealing with the subjects, the violin, with a fine feeling for harmonic richness in its solo part, has a running and eloquent commentary in counterpoint. The movement is a Rondo, the intermediate subjects, the chief of which is in altered tempo in the key of G, are very diversified. In place of a cadenza there is an elaborate flourish for the soloist and with it a striking effect of drums and horns.

After the first performance at the Hochschule, Joachim played this concerto at a Gewandhaus concert at Leipsic in 1879, and in England at the Crystal Palace in the February of the same year, repeating it at the Philharmonic concerts on the 6th and 20th of March.

Wagner. ... "Lohengrin's Farewell."

My trusty swan !
Oh that this summons ne'er had been !
Oh that this day I ne'er had seen !
I thought the year soon would be o'er,
When thy probation would have passed ;
Then, by the Grail's transcendent pow'r,
In thy true shape we'd meet at last !
O Elsa, think what joys thy doubts have ended !
Couldst thou not trust in me for one short year ?
Then thy dear brother, whom the Grail defended,
In life and honour thou hadst welcomed here.
If he returns when our sweet ties are broken,
This horn, this sword and ring give him in token ;
His arm will conquer when the sword he raises,
This horn will aid him in the hour of need.
This ring shall mind him who did most befriend him—
Of me, who saved thee from the depths of woe ;
Farewell ! Farewell ! Farewell !! my love, my wife,
Farewell ! Henceforth the Grail commands my life.
Farewell ! Farewell !

Edward Elgar. ... Symphony in A flat (Op. 55.)

- (a) Andante Nobilimente e semplice. Allegro.
- (b) Allegro molto.
- (c) Adagio.
- (d) Lento. Allegro.

This work, so long awaited by the admirers of the composer of "The Dream of Gerontius" and of the "Enigma" variations, appeared in the winter of 1908 and at once justified the opinions of those who had prophesied that when Elgar turned his attention to symphony he would do great things. Dedicated to Hans Richter, "True Artist and True Friend," this work has already earned for itself a notable reputation, and has been many times performed both in England and upon the Continent. It is not possible to appreciate the nobility and depth of its utterances at a single hearing ; study and oft-rehearing are necessary for a true estimate of the value of this, its composer's first, and (so far) only symphony.

A large orchestra is employed, the wind-instruments being most in sets of three : for instance the two oboes are supplemented by the cor anglais, the clarionets by the bass

clarinet, the bassoons by the double bassoon. Much use is also made of the harp.

The slow introduction to the first movement presents to us the dignified and emotional melody which at once shows the touch of the composer of "Gerontius." This solemn and noble melody in A flat heard on the flute, clarinet, bassoon and violas, has a steady march-like accompaniment, and in a way dominates the whole symphony. It is repeated by the full orchestra, and then the key changes (somewhat abruptly) to the remote tonality of D minor, in which the opening stands. This Allegro is impetuous and vigorous: it presents a large number of subjects for treatment; the first of these is forceful and passionate and is first heard upon the strings. In the absence of thematic quotation it is difficult to give any idea of the variety, both in melodic outline and in rhythmic structure, of the materials upon which this movement is constructed. The second subject, in the regular key of the relative major (F) is in six-four time, and is given to the violins and repeated by the clarinet. The beginning of the development section may be discovered from the fact that it is upon the theme of the introductory melody, which now appears upon the horns in the key of C. New thematic matter is also introduced, and the working from here to the end of the movement (including a fine Coda) is very complex, especially in the matter of rhythm. After working up to an imposing climax the movement comes to a quiet ending.

The second movement is the shortest of the four and stands in the key of F sharp minor: it is constructed upon a busy fluttering little figure for the violins in very rapid notes. too serious in character to be termed a Scherzo, it has much of the lightness of that class of movement. In contrast to the first subject is a bucolic and heavily masked one in C sharp minor, heard upon the violas and clarinets; then follows a return of the first theme. This part of the movement ends in A major: a change to the key of B flat (remote again) ensues, and the Trio portion is presented: this consists mainly of a theme played by the flutes, and continued by the violins. When this has been to some extent utilised there is a return of the earlier part of the Allegro Molto (the F sharp minor subject) which gradually quiets down until merely a single note is left hanging almost inaudibly on.

This note serves as the connecting link between the second and third movements, for the *Adagio* here begins without any break. It is difficult to speak other than extravagantly of the serene beauty of this glorious *Adagio Cantabile*; it is

one of the most highly emotional and poetically conceived of all slow movements, and the hearer is led from beauty to beauty, and there is much to enchant the ear, both in luscious melody, in sonorous orchestration, and in ingenuity of device. The theme upon which it is constructed and which is heard upon all the violins, is a note-for-note adaptation of the subject of the second movement (the *Allegro Molto*), with complete change of rhythm and style. Elgar is here in his most felicitous mood, and this *Adagio* breathes a spirit of the most intense earnestness, and conveys to us a message of supreme beauty. This D major movement is indeed an inspired and noble piece of writing.

Like the first movement the last section of the symphony has an extended introduction in slow time. It first of all hints at several preceding fragments, prominent among which is the theme with which the whole work began. When the time quickens from *Lento* to *Allegro* a new and resolute subject is propounded of a strongly marked character in the key of D minor. Contrast to this is afforded by the second theme of the *Finale*, a melodious one for the clarinet. A notable passage follows, one in double sixths with a curious kind of double pedal below it which give the music here somewhat of an Eastern character, and which suggests the influence of Tchaikovski. After a time we are taken back to our "Motto" theme, and there is much energetic and forceful piling up of climaxes. At length we come to the Coda, a fine piece of writing, in which an apotheosis of the opening theme (once again and finally in the key of A major) is made with strings divided into many parts, with sonorous writing for the whole of the orchestra, and with a final thrilling proclamation of its noble notes from the brass, this theme thunders forth the ending (as it whispered in the opening) of this great symphony.

It is well to bear in mind that Elgar has disclaimed all "poetic basis" for his work: he has given it to us out of the fulness of his life's experience, and in it we may see the antagonism between the actual and the ideal in life, and the eventual triumph of the latter.



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